

Sunday, March 28, 2004  
8 pm. Walter Hall

CD 2004--53

University of Toronto  
Faculty of Music  
Presents

## Percussion Ensemble

Robin Engelman, director

### PROGRAMME

**Richard Rodgers**

*Arr. R. Morales-Matos*

Hello Young Lovers (1951)

*Emma Tessier, flute, Daniel Morphy, vibraphone  
Jamie Drake, drum set and the Ensemble*

**Michael Burritt**

Marimba Quartet (2003)

*Kyoko Ogođa, Trent Petrunia, Jamie Drake &  
Richard Burrows, marimbas*

**Christopher Rouse**

Bonham (1988)

*Tim Francom, drum set- Charlene Jack -  
Daniel Cameron - Laura Savage - Mandy Lau -  
Richard Burrows - Kyoko Ogođa - Steve Sajkowsky*

- INTERMISSION -

**George F. Handel**

*Arr. Robin Engelman*

"See the Conquering Hero Comes" (1746)

*The Ensemble*

**Elder Joseph Brackett**

*Arr. R. E.*

"Simple Gifts" (1848)

*Choir, Piccolos & drum*

**Anonymous**

*Arr. R. E.*

"Pretty Girl Milking the Cow"

*Michael McBride, Tenor solo  
Laura Savage & Tricia Sautner, drums*

**Sister Jane Sutton**

(1806-1910)

*Arr. R. E.*

"I'll Beat My Drum As I March Along"

*Piccolos and drums*

**William Cahn**

Drum beating for "Yankee Doodle"

*Daniel Morphy, field drum, Mandy Lau, bass drum*

**Anonymous**

*Drums, R. E.*

"Yankee Doodle" (1815)

*Male choir*

**William Billings**

*Drums, Buck Soistman*

"Chester" (1778)

*Organ, piccolos & drum*

**P. Van Hagan Sr.**

*Drums, R.E.*

"Funeral Dirge on the Death of General Washington"  
(1799)

*Andrei Streliaev, Organ*

**Traditional**

"Flowers of the Forest"

*David Waterhouse, piper*

HIGHLAND DANCE SET

*Georgina Muir, dancer*

*accompanied by David Waterhouse, piper*

**Matthew Locke**

*Arr. R. E.*

"My Lodging is on the Cold Ground"(1667)

*Lisa di Maria, soprano, Michael McBride, tenor*

*Emma Tessier, flute, Tim Francom, drum*

**William Shakespeare Hays**

*Arr. R. E.*

"The Drummer Boy of Shiloh"(1862)

*Lisa di Maria, soprano solo,*

*Emma Tessier & Julian Rodrigo, piccolos*

*Jamie Drake, drum*

**Traditional**

*Arr. John MacDougall Gillies*

Piobaireachd: "The MacFarlanes' Gathering"

*David Waterhouse, bagpipe solo*

A Medley of Famous Fife and Drum Tunes:

"Three Camps", (1785) "Muffled Drum" (1862)

"Ah! ca ira", Becourt, Ladre (ca. 1791) arr. by George

B. Bruce & Daniel D. Emmett (1862) – Piccolos and

Drums

**Dr. Thomas A. Arne**

*Arr. R. E.*

"Rule, Britannia!" (1741)

*The Ensemble*

The percussion ensemble is grateful for the time and talent contributed to this concert by David Waterhouse, piper; Georgina Muir, Canadian Champion Highland Dancer; soloists and members of the choir; Professor Mary Morrison, instructor of vocal music; Andrei Streliaev, organist; flautists Laura Bates and Sally Caryl from the studio of Douglas Stewart; Laura Chambers, Emma Elkinson, Julian Rodrigo and Emma Tessier from the studio of Patrick Gallois, and sound recordist Peter Olsen.

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# U OF T PERCUSSION ENSEMBLE

Robin Engelman, director

Richard Burrows  
Daniel Cameron  
Jamie Drake  
Tim Francom

Charlene Jack  
Mandy Lau  
Daniel Morphy  
Kyoko Ogoda

Trent Petrunia  
Steve Sajkowsky  
Tricia Sautner  
Laura Savage

## Programme Notes

### **Hello Young Lovers**

**RICHARD RODGERS**

Rolando Morales-Matos is an expert Latin percussionist, a clinician, and a prolific arranger of popular music. This work has been adapted by the University of Toronto Percussion Ensemble to fit its particular needs. - *Robin Engelman*

### **Marimba Quartet**

**MICHAEL BURRITT**

This work is dedicated to the Swedish Vibraphonist and percussionist Anders Astrand and was premiered by the Northwestern Percussion Ensemble at the Percussive Arts Society International Convention in Columbus, Ohio.  
- *Michael Burritt*

### **Bonham**

**CHRISTOPHER ROUSE**

The work is an ode to rock drumming and drummers, most particularly Led Zeppelin's legendary drummer, the late John ("Bonzo") Bonham. The core of the score, played by the drum set, is taken from Led Zeppelin's *When the Levee Breaks*, although there are references to other Led Zeppelin songs as well, such as *Custard Pie* and *Royal Orleans*. In addition, two other sources are cited: The Butterfield Blues Band (*Get Yourself Together*) and Bo Diddley, whose adoption of the traditional "hambone" rhythm added so much to the distinctive style of his material. *Bonham* is dedicated to Frank Epstein.

Frank Epstein is a percussionist with the Boston Symphony Orchestra and

Christopher Rouse is a Pulitzer Prize winning composer whose compositions, regularly performed by symphony orchestras and chamber music ensembles, include about a half dozen works that are standard repertoire for percussion ensembles. - *Christopher Rouse and Robin Engelman*

### **MILITARY MUSIC AND DANCE**

The armies of ancient Rome marched to Bagpipes, trumpets, fifes and drums and Highland regiments of Scotland used highland dancing to prepare physically and emotionally for battle. In the late 15<sup>th</sup> century Henry VII (1485-1509) brought the "Sweches grete tabours" (Swiss great drums) to England and the fife arrived in 1510. Henry VIII (1509 - 1547) had his fifers and field drummers brought from Vienna, then the capital of all things military. The first secure documentation of the Scottish highland bagpipe is from the 16<sup>th</sup> century.

Following are some of the most famous melodies, songs and dances associated with armies of the 16<sup>th</sup> - 19<sup>th</sup> centuries plus two tunes by the irrepressibly musical Shakers who accompanied their songs with choreographed dances, drums and other musical instruments.

#### **1. Chor der Junglinge** - (See the Conqu'ring Hero Comes)

Handel's oratorio "Judas Maccabeus" was written to honor England's victory over the Scots at Culloden on Wednesday April 16, 1746 and its hero the Duke of Cumberland. However, "See the Conquering Hero



Comes" was originally written for the oratorio "Joshua" and had nothing to do with either Culloden or the Duke of Cumberland.

## **2. Simple Gifts (1848)**

There are over 10,000 Shaker Songs extant. Shakers consider some songs 'gifts' as many of them were, and still are, received in dreams. "Simple Gifts" and "I'll Beat My Drum as I March Along" are categorized as Gift Songs.

## **3. Pretty Girl Milking the Cow**

"Pretty Girl Milking the Cow" – note the article – is a three - quarter time melody in a minor key and was played in military camps at sundown as part of the camp Retreat.

## **4. I'll Beat My Drum As I March Along - (1848)**

A Shaker manuscript states that Jane Sutton received (in a dream) this song in December of 1848 when she was sixteen years old. Her fife and drum march uses "Yankee Doodle" in its cadences.

## **5. & 5a. Yankee Doodle**

There are lyrics from Andrew Barton's comic opera "The Disappointment, or The Force of Credulity" (1767) - the first American opera libretto - with instructions they should be sung to the tune of "Yankee Doodle". (This is the first known mention of the tune in print.) The three verses sung tonight date from 1776, 1777 and 1779.

## **6. Chester (1770)**

"Chester" was written as a hymn and like "See the Congu'ring Hero Comes", was appropriated by soldiers for use as a marching tune. Doubling, by both men and women in any convenient octave was a common practice. Indeed, Billings said, "a tune so sung (although it has but four parts) is in effect the same as six. Such a conjunction of masculine and feminine voices is beyond expression sweet and ravishing."

## **7. Funeral Dirge on the Death of General Washington (1799)**

George Washington did not possess the military genius of Marlborough, Wellington or MacArthur, but his imposing presence, iron will and cool head kept his oft times faltering army and the colonials desire for independence, alive. He was recognized during his lifetime as the "father of his country".

## **8. Flowers of the Forest**

"Flowers of the Forest" is an ancient Scottish tune played at funerals and memorial services and many poets have set words to it. Alison Cockburn (1712-1794) wrote four stanzas called "The Flowers of the Forest" commemorating the Scotsmen who fell at the battle of Flodden Field (1513). By tradition Bagpipers precede their troops into battle. During the Great War (1914-18) 1,500 bagpipers lost their lives.

## **8a. Highland Dance Set**

Highland dancing is solo dancing. Two of the most famous dances are the Highland Fling and the Sword Dance. Highland men may well have danced the Fling before Christianity was introduced into Scotland and it is believed to represent the rutting movements of the stag, its antlers the dancers up held arms. The Sword Dance is credited to King Malcolm Canmore who in 1058 slew an opponent and overjoyed at his victory, placed his sword and that of his enemy on the ground in the form of a cross and danced in triumph over them.

In the late 19<sup>th</sup> century a young woman dancer called Jenny Douglas was the first woman to compete in the dances of the male dominated realm of Highland Games. Today women highland dancers outnumber men 100 to 1.

## **9. My Lodging is on the Cold Ground**

England, Ireland and Scotland have claimed this song, but historical evidence gives the edge to the Englishman Matthew Locke. Locke wrote the song for a play by Sir

Henry Davenant called "The Rivals". In 1667 Moll Davis sang and acted the part of Celia - "a shepherdess, mad for love" - so charmingly that Charles II, "... raised her from her bed on the cold ground to a bed royal". Charles had a daughter by her, Mary Tudor, who married the second Earl of Derwentwater.

### **10. The Drummer Boy of Shiloh (1862)**

The battle of Shiloh or Pittsburg Landing was fought on the 6th & 7th of April 1862. Johnny Clem, the 'real life' drummer boy of Shiloh was born in Newark, Ohio, survived the war and attained the rank of sergeant in 1863 at the age of 13 years! Song writer William Shakespeare Hays is credited with over 300 compositions and sales of twenty million pieces of sheet music.

### **11. Piobaireachd: "The MacFarlanes' Gathering"**

The word *piobaireachd* (Anglicised by Sir Walter Scott as *pibroch*) literally means "pipe music"; and connotes *ceol mor*, the "great music" for Highland bagpipes. This is a variation form, in which the *Urlar* ("Ground": usually 16 measures, subdivided 4,4,4,4 or 6,6,4) is followed by a series of variations, each characterised by particular types of ornamentation and progressively more complex. After the final variation, the *Urlar* is repeated. Many types of variation are possible; a "singling" (with slow cadences at the phrase endings) being generally followed by a more metrical "doubling".

Piobaireachd has evolved over many centuries, but the great period of piobaireachd composition was from the 17th to early 19th centuries. Since the later 20th century there has been a considerable revival, though styles of performance have changed to some extent, and it has always been difficult to render the timing of piobaireachd in staff notation. The classical repertoire comprises some 300 tunes, including Laments, Salutes, Marches, Gatherings, battle tunes and descriptive

pieces. The tune chosen for tonight's performance is very old, but is commonly played today in the attractive version due to John MacDougall Gillies (1854-1925) and first published in 1900. According to Sir Walter Scott, the verse underlying this tune refers to the MacFarlanes gathering on the hills by moonlight to steal cattle.

### **12. A medley of three famous Fife and drum tunes:**

#### **a. Three Camps or Points of War**

"Three Camps" refers to an army's morning formations before which the colors were marched (trooped) while the drummers and fifers played this tune commencing with three taps from the lead drummer on the right flank.

"Points of War", a term in print since as early as 1622, is "the sounds - of - the - drum", all the music signals, fix bayonets, deploy, and charge etc., employed by infantry.

**b. The Muffled Drum:** a Fancy Quickstep Daniel Decatur Emmett (1825-1904) was an accomplished drummer, fifer, actor, singer and composer who collaborated with the drumming paragon George Barrett Bruce to write what became the most famous fife and drum tutor ever written, "The Drummer's and Fifer's Guide" (1862). Among many of Emmett's compositions were "Dixie's Land" written in 1859 for Bryant's Minstrels and "Old Dan Tucker".

Besides teaching the field drum for the Union Army on Long Island during the United States Civil War, (1861-65) little is known of George Bruce except the rumor that he added the middle initial to his name and moved to Philadelphia in an attempt to escape his wife's demands for money. Today Bruce is recognized as the master of 19th century military snare drumming.

#### **c. The Downfall of Paris (1815)**

"Ah! Ca Ira", was a notorious song of the French Revolution (1789-99) that was renamed "The Downfall of Paris" upon the

defeat of Napoleon. This arrangement by Bruce and Emmett was written in 1862 and is today considered the epitome of the so-called "ancient or open style" of rudimentary drumming and the perfect marriage of melody and rhythm.

### 13. Rule, Britannia!

In the original 1741 version, the text reads "rule" the waves; later "rule" was sometimes changed to "rules" - with a different meaning.

This great song has traditionally closed the BBC's Last Night of the Proms, normally with a guest soloist - past performers have included Bryn Terfel, Thomas Hampton and Felicity Lott. In recent years the inclusion of the song and other patriotic tunes has been much criticized - most notably by Leonard Slatkin who succeeded Sir Andrew Davis as conductor of the orchestra - and the presentation has been amended.

## Biographies

**David Waterhouse** has been playing Highland bagpipes for 40 years, his main teacher having been the late Pipe-Major John Wilson (Edinburgh and Toronto). For six years he also played with the Pipes and Drums of the 48th Highlanders of Canada, and for two years with the former City of Toronto Pipe Band (Caber Feidh). He continues to fill many solo engagements in the Toronto area. His first instrument was the piano, which he studied in England under a direct pupil of Tobias Matthay, and still plays. Since 1966 he has taught in the Department of East Asian Studies, University of Toronto, where he is now Professor Emeritus; and he has written extensively on Japanese music, among other topics in East Asian cultural history; as well on Highland bagpipe music.

**Georgina Muir** is a grade 12 student enrolled in the Arts York Dance Program at Unionville High School where she studies Ballet and Modern Dance along with the regular academic curriculum. Georgina has taken Highland Dance lessons at the Ann Milne School of Dance in Stouffville, Ontario for nine years and has won virtually every competition in the beginner, novice and intermediate categories. As a premier dancer, the highest level of Highland Dance, Georgina was judged an Ontario Champion for her age group in 2000 and 2002. In 2000, Georgina was also chosen Canadian Champion. Three times Georgina has qualified for the World Championships held

each year at the Cowal Highland Gathering in Dunoon, Scotland. In 2003, she placed 9<sup>th</sup> in the world.

**Andrei Streliaev** was born in Riga, Latvia. He holds a Bachelor of Music degree in Piano Performance from the J. Vitolis Latvian Academy of Music, where he has also studied Organ Performance. As pianist and organist Andrei has performed in Latvia, Lithuania, Ukraine, Sweden and France; participated in festivals and competitions including B. Dvarionas International Competition for Young Pianists in Vilnius, Lithuania (Diploma) and Concours International de Piano Maryse Cheilan in Hyeres, France (First Award). Soon after moving to Canada in 2002 Andrei won 1st Prize in the Organ Category of Canadian Music Competition. Currently Andrei is a first year student in the Masters program in Organ Performance at University of Toronto where he studies with John Tuttle.

**Robin Engelman** is an Adjunct Professor of Music at the University of Toronto and a founding member of the percussion group, NEXUS. He studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York.

Robin's *Music for Soldiers*, an arrangement for the Canadian Brass and Nexus of four historic songs associated with military history, was premiered in October of 2002 at the Glenn Gould Studio and was



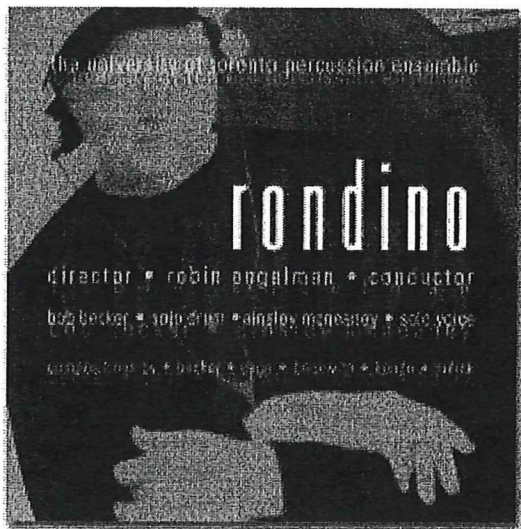
featured on the CBC television show *In Concert* broadcast in February 2003.

Also completed in 2002 were four arrangements for percussion quintet of songs by Toru Takemitsu and *Handmade* overbs \**Four Pop Songs* that Takemitsu wrote for the King's Singers.

A recent composition is *Dance Movements* for Harp and Marimba (2000) written for the Toronto duo Arpa Tambora – Faculty of Music graduates Sanya Eng and

Ryan Scott - who commissioned the work. *Dance Movements* was premiered at the American Harp Society International Harp Convention in Cincinnati, Ohio.

Robin is the conductor and director of the Percussion Ensemble of the University of Toronto's Faculty of Music. The ensemble recently produced its first CD with repertoire by Nexus member Bob Becker, Toronto composer John Beckwith, John Cage, Jo Kondo and Toru Takemitsu.



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